

Ithaca College

## Digital Commons IC

---

[All Concert & Recital Programs](#)

[Concert & Recital Programs](#)

---

5-5-2021

### Concert: Concert Band

Benjamin Rochford

Ithaca College Concert Band

Louis Menchaca

Eden Treado

Follow this and additional works at: [https://digitalcommons.ithaca.edu/music\\_programs](https://digitalcommons.ithaca.edu/music_programs)



Part of the [Music Commons](#)

---

#### Recommended Citation

Rochford, Benjamin; Ithaca College Concert Band; Menchaca, Louis; and Treado, Eden, "Concert: Concert Band" (2021). *All Concert & Recital Programs*. 8033.

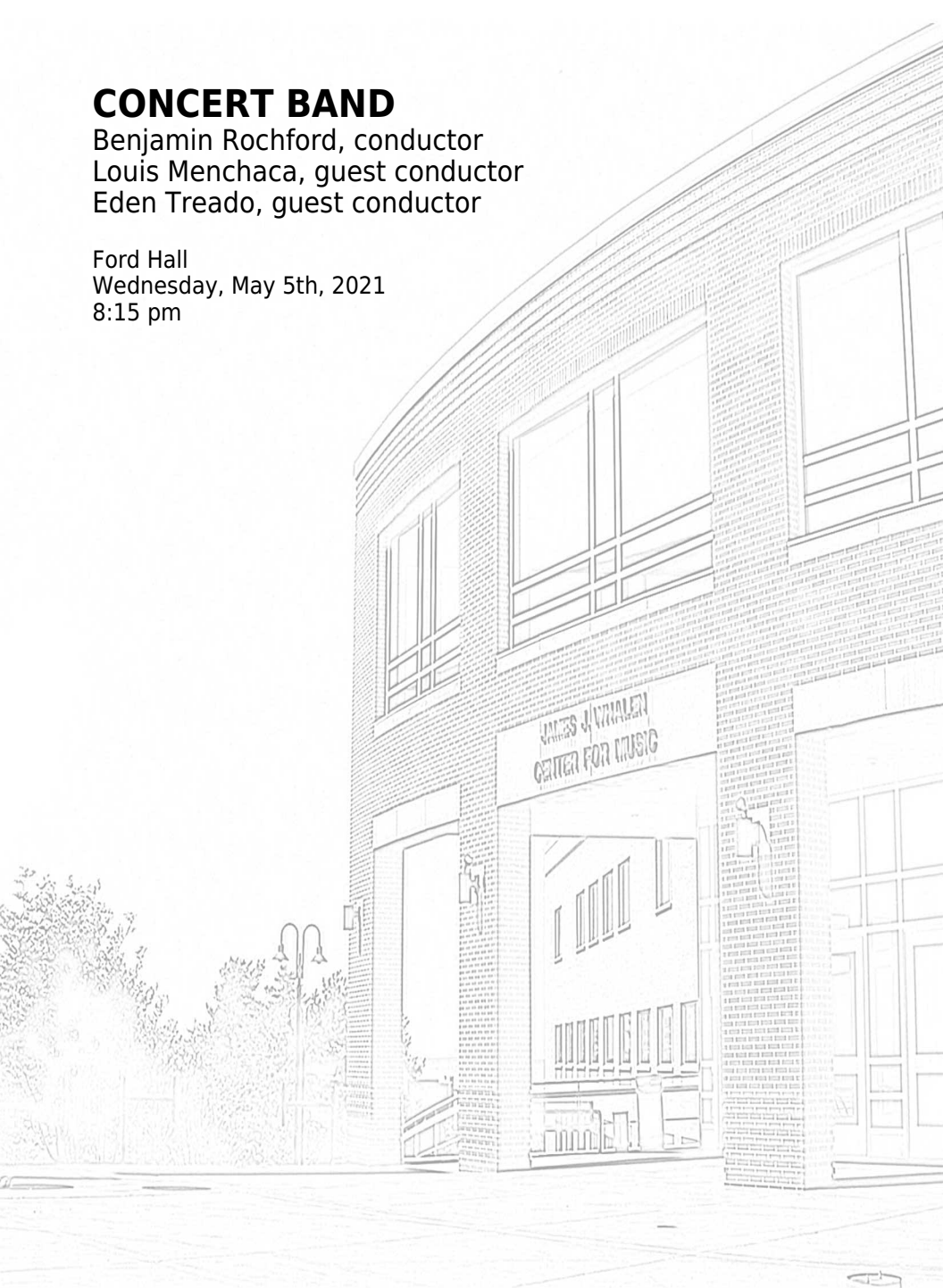
[https://digitalcommons.ithaca.edu/music\\_programs/8033](https://digitalcommons.ithaca.edu/music_programs/8033)

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons IC.

# CONCERT BAND

Benjamin Rochford, conductor  
Louis Menchaca, guest conductor  
Eden Treado, guest conductor

Ford Hall  
Wednesday, May 5th, 2021  
8:15 pm



## ITHACA COLLEGE

School of Music

# Program

Spoon River

Percy Grainger  
(1882-1961)

arr. Glenn Cliffe Bainum

*Louis Menchaca, Guest Conductor*

From the Delta

I. Work Song

II. Spiritual

III. Dance

William Grant Still  
(1895-1978)

One Life Beautiful

Julie Giroux  
(b. 1961)

Galop

Dmitri Shostakovich  
(1906-1975)

trans. Donald Hunsberger

*Eden Treado, Guest Conductor*

## Concert Band Personnel

### Flute

Vita Dean, piccolo  
Charlotte Kazalski  
Emmie Morgan  
Jess Packes

### Oboe

Kathleen Cadorette

### Clarinet

Gracie Jones  
Jaime Kister  
Emily Mildner, bass  
Caroline O'Callaghan  
Marisa Pastore  
Casidy Triolo, e-flat

### Bassoon

Josh Ballinger  
Eden Treado

### Saxophone

Adam Battershell,  
tenor  
Anna Konrad-Parisi,  
baritone  
Dani MacKenzie, alto  
Jack Schiefer, alto

### Horn

Monica Cilley  
Anna Freebern

### Trumpet

Rebecca Moore  
Tim Ostergaard  
Bryan Raber  
Emma Vakiener  
Tobin Whitener

### Trombone

Julianna Bourgeois  
Richard Michael  
Eli Bartlow

### Euphonium

Nicholas Ionta  
Ben Jennings  
Isaac Schneider

### Tuba

David Castro

### Percussion

Quinlan Barrie  
Maverick Beeman  
Ben Berkowitz  
Lauren Ellis  
Ian Muir  
Jacob Reed

## Program Notes

### Spoon River

During the decade before 1929, while his band versions of *Irish Tune from Country Derry*, *Children's March*, *Molly on the Shore*, and *Colonial Song* were being eagerly pursued by band musicians, Percy Grainger was conceiving a version of an early American fiddle tune. Grainger's orchestral setting detailed an "elastic scoring" that permitted performance by any instrumental combination from as few as three to a full ensemble, as long as proper balance was achieved. Employing a variety of harmonizations and instrumental colors, Grainger wrote significant parts for "tuneful percussion" (e.g., bells, chimes, xylophone, marimba). Grainger never produced a full score for band. A hastily prepared set of parts were performed in June 1933 by the Goldman Band in New York. After Grainger's death, Glenn Cliffe Bainum published a band arrangement in 1967. Grainger's original orchestral score carried the following program note:

A Captain Charles H. Robinson heard a tune called "Spoon River" played by a rustic fiddler at a country dance at Bradford, Illinois (U.S.A.) in 1857. When Edgar Lee Masters' "Spoon River Anthology" appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles - and he sent the "Spoon River" tune to Masters, who passed it on to me. The tune is very archaic in character; typically American, yet akin to certain Scottish and English dance-tune types. My setting, begun in 1919, ended 1929, aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: "For Edgar Lee Masters, poet of pioneers."

- Program Note by Norman Smith

## **From the Delta**

*From the Delta* was composed in 1945 for the Goldman Band of New York City. Its three movements (*Work Song*; *Spiritual*; *Dance*) were meant to capture the essence of what life was like on the Mississippi Delta. *Work Song* illustrates a chain gang singing their way through days of hard labor. *Spiritual* is a more somber movement, meant to convey the pain felt by African Americans living in slavery. The final movement, *Dance* is the liveliest of the three movements and paints a portrait of friends coming together to celebrate one another in spite of their daily hardships.

- Program note by Garison Baker

## **One Life Beautiful**

The title itself, *One Life Beautiful*, is a double-entendre which in one sense is referring to the person this work is dedicated to as in "one life" that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic, and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's "sweet sorrow," the frailty and strength of life, the meaning of what it is to truly live *One Life Beautiful*. This piece is dedicated to Heather Cramer Reu for her 'one life beautiful' that brought so much love and joy to our lives.

- Program note by Julie Giroux

## **Galop**

This rousing gallop was part of the musical comedy and film *Moscow, Cheremushky*. The story takes place in late 1950s Moscow, where a smart new block of apartments has been built and everyone is desperate to live there. Newlyweds Sasha and Masha along with their friends Boris and Sergei all dream of having a place of their own. While keys are withheld from their rightful owners, Sasha lifts Boris and Sergei up to their new home in a crane. During a later scene as Sasha and Masha host a house-warming party, a local government official comes bursting through the neighboring wall. It is during this scene that Galop is scored. The score accompanies a reckless chase full of physical comedy. At the end of this unusual story, the residents find a way of exposing all the corruption, and the wrong-doers are defeated, leaving everyone else to live happily ever after.

- Program note by Steven Smyth

## **The IC Band Program extends a very special thanks to...**

Keith Kaiser, Interim Dean, School of Music

Ivy Walz, Interim Associate Dean, School of Music

Erik Kibelsbeck and Molly Windover, Managers of Concerts and Facilities

Becky Jordan, Manager of Library of Ensembles Music

Kristina Shanton, Music Librarian

Ithaca College School of Music  
Woodwind, Brass, Percussion, String, and  
Keyboard Faculty